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# THE APPLIED ARTS BOOK

A Monthly Magazine  
For Use in  
Schools

Published by  
Arts Guild of



The Applied  
Worcester Mass.

## CONTENTS

Basketry in the  
Public Schools  
The A B C of Surface  
Design Repeats  
Practical Construction  
in Figure Drawing

May and June Outline  
The Craftsman's  
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Newark, N. J., Guild-Craftsmen.  
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## **CONTENTS**

<b>Basketry in the Public Schools.</b>	<b>By Lina Eppendorf</b>
<b>The A B C of Surface Design Repeats.</b>	<b>By Harold H. Brown</b>
<b>Practical Construction in Figure Drawing.</b>	<b>By Philip Hale</b>
<b>An Approved Outline for May and June Work in All Grades.</b>	<b>By Guild-Craftsmen</b>
<b>The Craftsman's Memorandum.</b>	<b>By Guild-Craftsmen</b>
<b>Supplement.</b>	

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By HENRY TURNER BAILEY



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# THE APPLIED ARTS BOOK

Vol. II

CLASS

XXc. No.

MAY, 1903

No. 9

## BASKETRY IN THE PUBLIC SCHOOLS.



THE subject of basketry at first seems so trivial, so specialized and apart from the highway of learning, that it is not surprising that much discussion has arisen as to its value in public school education. While our manual training hopes to meet the need of shifting economic conditions, and seeks to give every child a little knowledge of as many sides of industry as possible, it would obviously not be wise to represent in the school courses every known trade as a subject for study.

We may as well acknowledge that the trade of basketry has been in the hands of the contented, underpaid poor of civilization, or is the favorite form of art practiced by the more backward primitive races, to whom time and money are slight considerations. Now that an interest has arisen in collecting baskets, artists have easily acquired the technique, and are busy designing new products or variations of the old. As yet there seems to be no acknowledged standard, and the enthusiasm of the purchaser is often the only guarantee for ready sales.





The mere fact of doing something because Indians, or the Colonists, or cripples in other lands or other times have succeeded in doing it, seems an insufficient plea for any industry. I do not believe much good comes from simple imitation in any line of work, and I am very sure much harm is thereby done to all great art possibilities. On the other hand, the necessity of giving to every child an opportunity to discover, reproduce, choose, alter and create, justifies the expenditure of our cities' money in different lines of industrial work.

The question seems to be, can we, through this work, inculcate principles which may eventually be carried into other and more vital human interests? I think we may safely answer yes. Although science may not as yet have consciously formulated the laws underlying the expenditure of force in the creation of form, still a working principle is not the less definite.



Porcelain, glass, metal, leather, felt, paper, silk, wool and cotton were serving us generously in holding and carrying small articles for personal use; the art of treating these materials had been so elaborated, we were fain to forget the possibility of dealing more directly with nature, and developing different forms and ornament from line in palm-leaf, reed and grasses. The need for baskets seemed to disappear with the advent of the messenger boy, expressman and special deliveries. On further search we discover the greatest interest now lies in new uses for the wicker work, and while we deprecate the multiplication of things for the mere sake of making them, we can still find that vegetable strands, in their lightness, cleanliness and durability offer advantages over paper, leather, porcelain and silver in certain directions. The scrap-basket and work-box stand in high favor and there is still an enormous field for the designer





who can give us generously of beautiful color, form, and construction, in these necessary household articles. In the school work of children from eight to twelve years old, we see a close rivalry with the usual productions in our best department stores. Most of them are good, simple type forms. Can the high school with its art training and knowledge of mechanical construction do anything to advance the subject?

The debt which mechanics, architecture, engineering, design, the textile arts, embroidery and sewing owe to the first efforts of mankind in basketry is seldom appreciated. If in their simplest form principles become clear, a natural development under more complicated considerations must easily follow.

In muscular training nothing better can be found than the firm, steady grasp and light touch developed by winding, coiling, braiding, looping and

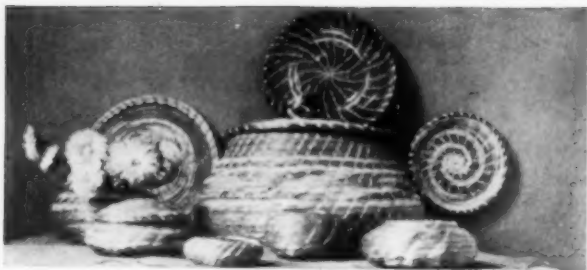
interlacing the stiff or pliable or tender strands. Both hands act instinctively with equal readiness, and arm and wrist muscles become expert before the dainty fingers.

The old type of education insisted on pounding, hammering and rubbing facts into stubborn little heads. We have found equally desirable results from guiding and helping beginners to express themselves. Playing in and about several stiff strands is generally more acceptable to a child than constant struggling with one fine knotty thread.

How few absolute laws have really been formulated in all this world of knowledge! Let us give them to the children in as direct a form as possible, and welcome their eager ingenuity as we all seek to achieve new interpretations.

Proportion, proportion, proportion we must still re-



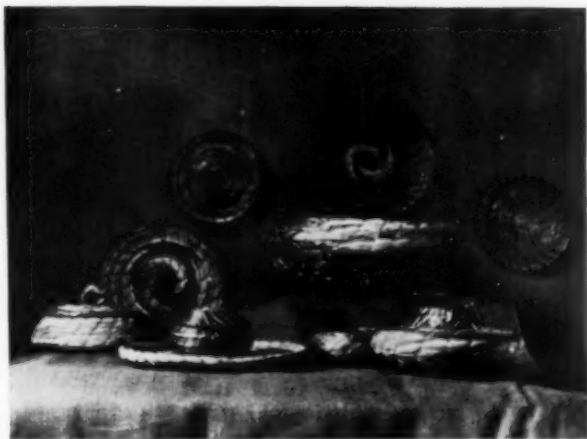


Grass baskets.

iterate, after the careful handling of our material has been conscientiously achieved.

In the younger classes we awaken ideals and suggest beautiful achievement through pictures and museums, while the class work demands the best construction with a strong beginning and a faultless finish. There must be no loose ends, and handles and baskets must be absolutely firm. For this purpose the very fine sizes in material are to be avoided among beginners.

In the grammar grades great variety of mechanical construction and constructive ornamentation will prove most successful, since we are assured a satisfactory understanding of the simpler questions of technique. Color and variety of material are desirable to maintain interest when problems need to be many times repeated. A little color introduced as ornament seems to me far better than dipping the finished basket into a dye-pot. The rich greens,



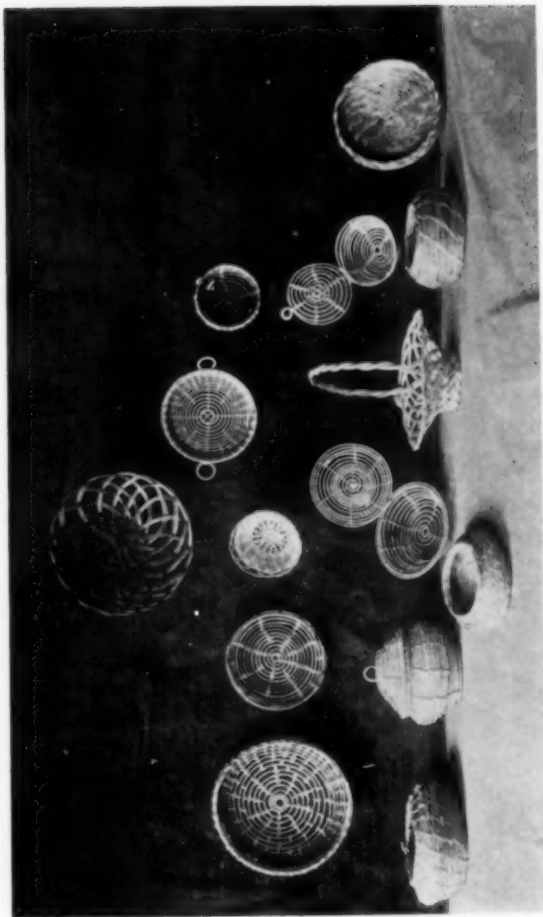
Grass baskets.

blues, brown, black and orange, of a dark shade, offer generally the happiest combination with the rattan reed. As all dyes should be blended of several colors before using, experiment is necessary before colored reeds can be offered to the pupils.

A few baskets have been most successfully treated with a weak dilution of varnish. The dangers of too strong a coat, causing in warm weather an unpleasant odor and stickiness, are of all things to be avoided. The general acceptance of the term basketry in our schools seems to imply the rattan reed of commerce. If we only might hope for a chance to use the willow with its exquisite ivory quality and its easy natural growth by our country



Vacation school class at work, Brooklyn, N. Y., 1902.



Reed and raphia sewed and wrapped basketry.



streams! Outside of the public schools surely the willow might replace the harsher product. This woven reed or willow work stands halfway between the sewed or coiled work and the delicate palm plaiting, in point of educational value. In the schools, it seems to me, the latter divisions of the subject offer greater opportunity for skillful training.

To the vacation schools basket work is proving a most valuable addition; chair caning offers an excellent method of encouraging the steady pursuit of one subject; and lunch baskets, work baskets, egg baskets, pencil holders, scrap baskets, fruit baskets, flower baskets, hats and rattles for the baby, are triumphantly carried home to serve the different wants of the family. The best results easily follow from an uninterrupted application of six weeks to one subject. Through the scattered lessons in a year's course the supervisor can introduce basketry wisely among the other lines of art work, to give new impetus to flagging interest and the excitement of new lines of construction. When this work shall have become a welcome resource, rather than an added burden, form and color and design shall have three practical avenues for construction open to them, with a strong appeal from the intimate everyday life of the home. Let the baskets tell the story of our love of neatness and order, our joy in beautiful color and forms, and prove how thoughtful we can be in meeting the wants of our working world.



"All written and writable law respecting the arts is for the childish and ignorant; in the beginning of teaching it is possible to say that this or that must or must not be done. But the moment he begins to be anything deserving the name of an artist all this teachable law has become a matter of course." —JOHN RUSKIN.

The great advantages which the subject offers are materials easily handled, and (if grass is accepted) easily searched for and obtained in any section of our country; the opportunity for the child to control his subject from the beginning, and clearly

and definitely build a whole with due reference to materials, form, proportion, ornament and use. To me, the exquisite beauty of our grasses has appealed so strongly that I have dreaded to see them mangled in the hands of beginners. Not until I had mastered construction with strings, and reeds, and wires, did I venture to play upon the grasses as the most musical of all instruments. Wherever a farm lot offers children the care of plants and the investigation of their properties, the experiments in regard to grasses may be a fruitful source of interest and income. The grasses we use are mostly wild, neglected weeds, but their strength, their beauty of color and surface are beyond reproach, and it is for us to learn what different soils can do for them, and when and how they shall be gathered. I discovered in a city store that we were importing wild oats from Italy, "because no one in this country knows when to cut them." The most barren and forsaken field often yields a rich harvest to the basket-maker, and an hour spent under the blue sky with singing birds and wind and sun, will lend a magic influence to inspire the later task in a city school-room.

LINA EPPENDORFF,

Brooklyn, N. Y.

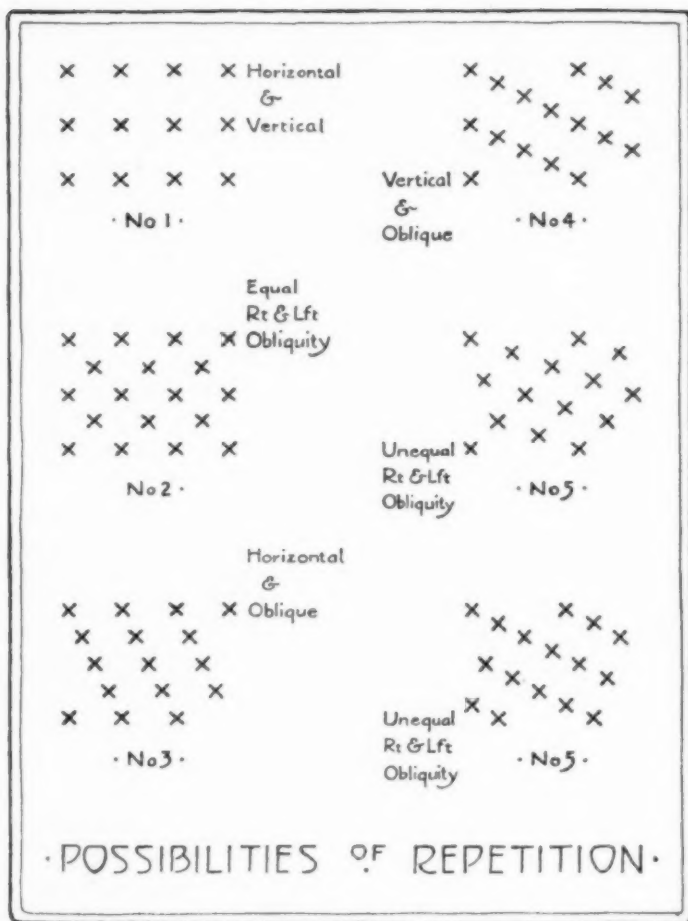
## THE A B C OF SURFACE DESIGN REPEATS



PERHAPS one difficulty greater than some others in the presentation of the subject of repeating design is to make the matter sufficiently simple. A field so wide, offering such wealth of examples in the historic styles, seems difficult to gather into small enough compass to make its principles clear.

I think we forget frequently that the mind cannot master more than one thing at a time and that while a child is endeavoring to produce an attractive unit the principles which must govern its repetition are almost wholly unknown.

Suppose for the present we take the problem of repeat only and put it, as it were, on an algebraic basis. Let X stand for any unit whatsoever, from a polka dot to the most elaborate figure on a mediaeval textile. By this means we can centre all our attentions on the possibilities of repetition, neither attracted nor distracted by the details of the unit. And let us remember always that the size of the sheet upon which one works has no relation whatever to the system or extent of the repeat. The repeat could go on for ever, like Tennyson's brook, regardless of space limitations, and the edge of the paper, the wall, the ceiling, the floor or whatever else is to receive decoration, simply cuts through such of the pattern as happens to have reached that

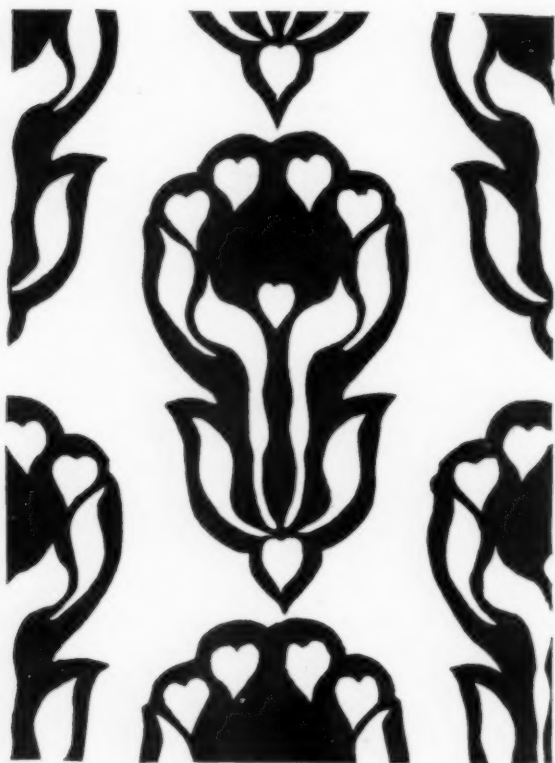


point. It is the commonest thing to find a child putting a unit in the centre of a sheet and then one in each corner with such an added distribution as suits his fancy, so strong is the idea of the sheet of paper in hand being the finality of all things.

The easiest and most apparent system of repetition is that in which the units fall in horizontal and vertical rows. (No. 1.) The variation of this system which at once suggests itself is obtained by having alternate rows so placed that the dots of one row fall beneath the mid-points of the spaces of the row above. (No. 2.) In this the units repeat vertically, horizontally, and obliquely.

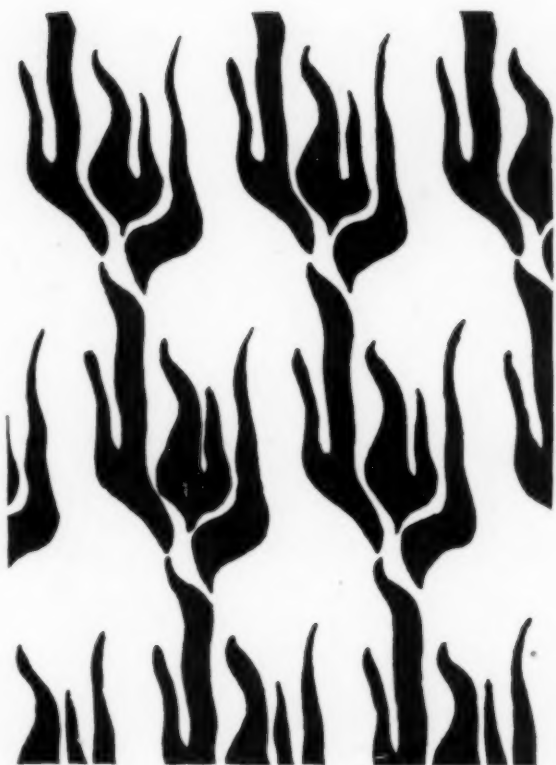
We now seem to have reached the limit of repetition as it has gone in school-room design. System No. 2 seems to be used far more than No. 1. But why not experiment with these systems a little further?

Suppose we have the units in a horizontal row but instead of placing a second row directly beneath the first as in No. 1, or beneath the mid-points of the spaces as in No. 2, we move it a third, quarter, or fifth of a space to the right and continue the same scheme with the other rows. Our result will be units in horizontal and oblique rows as in No. 3. It will be noticed that it takes three, four, five or more rows before X falls beneath an X above, according as the rows are moved a third, quarter, fifth or smaller fraction of a space each time.



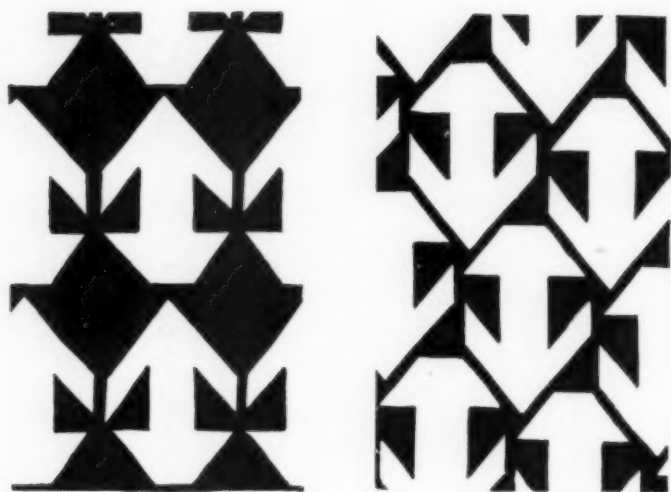
Try another way. Place the first row of units vertically and preserve this vertical direction in successive rows, sliding them up or down, as we wish, a third, quarter, fifth or other fraction of a space as before. Our result shows in No. 4, which is





similar to laying No. 3 on its side. The rows now are vertical and oblique.

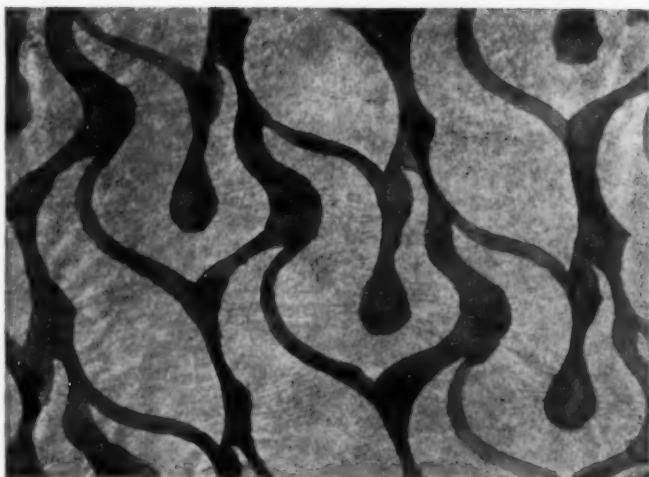
We have not yet exhausted our system. Let us see the result of combining the vertical obliquity of No. 3 with the horizontal obliquity of No. 4 (if



such terms are allowable). We will get No. 5 in which the units lie obliquely in all directions.

I think the changes have all been rung now and all that remains is to vary the spacing and slant to fit the character and size of pattern used. Substituting a simple or complex figure or group of figures for X one begins to see the infinity of one's possibilities.

Units of different character demand different systems. It is rarely the case that one unit will look well in any of the five different methods of repeat given. It must be remembered also that when forms of a varied character occur in a pattern,



or the same spot appears inverted or in other positions, all the different varieties of spot must be considered together as X in the systems given.

The examples given are by students in the DeWitt Clinton High School, Manhattan, N. Y. City.

**HAROLD H. BROWN,**

New York City.



## PRACTICAL CONSTRUCTION IN FIGURE DRAWING.

### III.



AND in drawing the hands, the principle is the same as for all that I have just told you. But in practice it works out rather differently. To begin with, these other things of which we have been talking have a middle guiding line to which one can refer the rest of the action. The hand, of course, has no middle line. The best way of getting its action is to put in the movement of the forefinger (and the bone connecting it to the wrist) and to study it in relation to the movement of the thumb and of the little finger. Then one should begin placing the accents as in the torse or in the head.

I suppose a hand is the most difficult possible thing to draw. It's certainly the thing on which the average student "falls down" most often; indeed most of them simply leave the hand out, without trying to do it at all; putting simply a scrabble or a block in its place. But this difficulty merely means more care in our method; if we are careful enough we shall come out all right.

The main lines of the bones of the hand should be indicated, especially the thumb bones and those of the little finger. The line of the bone should be indicated up through the fleshy part of the hand to

where it meets the wrist. Care should be taken to get the radiating effect of the bones and to have the knuckles in the right positions one with another. The hand is really drawn when these are properly placed, for the rest is child's play. Then put in the shadows — not necessarily drawing the whole at first, but putting in the accented, marked parts, especially the shadows of the knuckles. When the edge of the shadow and its outline on the outside of the hand are done, one can begin to study the outline of the hand on the light side.

One should go over this indication rather carefully, drawing the edge of the shadow with the greatest care. If this is well done, one can suggest a good deal of texture as well as the pull and strain of the skin over the muscles.

The feet should be done in something the same general method as the other parts. That is, we should first define and accentuate the placing of the shin bone at the ankle and the little outside bone, the fibula, which shows at the outside ankle. It isn't necessary to know all about these bones, merely to indicate their placing deftly. Then the other essential bones should be indicated, for instance, the placing of the instep, of the big heel bone, of the great toe and the little toe, something like figures 9 and 10. See also Supplement to The Applied Arts Book for February.

Now we come to the shading. Here, as always, the shadow should be indicated as soon as possible,



Figure 8.

rather before the outline, indeed. There are various reasons for this. Here are two of them. The shadows come nearest to the middle lines, to action-bone lines which dominate the action of the form to be drawn. Therefore, they are easiest to study with that form; and secondly, the shadow forms are always more marked and picturesque, more rugged, and easier to get hold of than are the more suave outlines. Care should be taken in indicating these shadows not to get mixed up with the half lights; in other words, to separate light from dark-

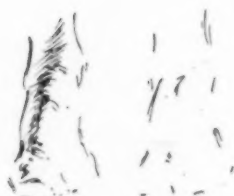


Figure 9.

Figure 10.

ness. It is curious, but many students who have worked a long time do not know the real meaning of the technical terms light and shade. I may define light, in the technical sense, as anything the direct light can reach and shine upon. Shadow is what is left.

This method of indicating by shadow is important at all times, but especially so in indicating hands and feet. The forms are so complicated, there are so many puzzling details, that one needs a simple, logical method like this to help in making the first indications.

Yes, these forms are so complicated that when one tries to draw them by outline one gets all



mixed up. One finds one has not allowed enough room for this finger, that knuckle. Anyone who has ever tried it will bear me out in this; the only way to do it, then, is by placing. But the student may well ask, "Out of all this multiplicity of detail which shall I select to place?" We may reply, "Get the action lines of the bones and place the real shadows or 'no-lights.'"

One of the forms which one almost always finds badly constructed is the knee. And here again the same method of action and light and shade will help us out. Sketch in the main shape of the lower part of the thigh bone and of the upper end of the shin bone. It is not necessary to know all about these bones, simply to know that they grow large as they meet at the knee. The patella or knee cap should also be placed. Anyone who has had a bump on that bone knows well enough where it is. Then indicate by shadow as before; getting first the shadow of the shin bone, then the shadow of the calf where it parts from behind the shin bone. (Note, in passing, that students almost always bring the calf too high on the shin bone.) Put a nick of shadow for the knee cap, another for the triangular mark on the shin bone, and then draw the shape of the shadow of the big thigh muscle which fastens just above the knee cap on the inside part. See February Supplement. Then add lightly, in the half light, the attachment of the muscle above the knee and indicate relatively to all these placings the outline

of the leg on the outside. The result may look simple enough, but I assure you it's very different from the ordinary unconstructed drawing of a knee.

The drawing is now practically indicated from the structural point of view. Of course there are lots of things I should like to say in regard to "carrying" the thing. How to work the half lights; how to study the planes; how to study the rounded edge of the plane near the light; and how to indicate the sharper edge away from the light; just how far it is advisable to indicate color, and how far it is well to suggest texture. All these things would be interesting but they are really another affair. What I have tried to insist on in these articles is how to get the construction, the build of the thing, and to show how light and shade, proportion and action, when properly treated, are but other names for construction.

PHILIP HALE,

Boston, Mass.



## AN APPROVED OUTLINE FOR MAY AND JUNE WORK IN ALL GRADES.

### PRIMARY.



**F**IRST Year. Begin the study of a simple flower, as the daisy, for its appearance under different circumstances. Draw it in several positions, as full face view, side view, etc. Use white chalk and colored crayons on gray paper. Repeat one view of the flower to make a border as suggested with another form of unit in last month's outline. Follow a similar plan of work with another flower, as the buttercup.

**Second Year.** Continue the nature drawing of the first year. Make a unit for design composed of the daisy (or other flower) with stem and leaf or bud. Repeat to form a surface pattern as suggested in last month's outline. Color with a standard color and a tint and a shade of the same color. Try again with another flower, first drawing it in various positions to discover the most interesting view from which to derive a unit of design.

**Third Year.** Continue the nature drawing of the first year. Make a unit for design composed of a bilateral arrangement of the daisy or other flower. Repeat to form a surface pattern. Color with a standard color and its two neighboring hues, using

a tint of one and a shade of the other hue. Continue this work in design with another flower.

#### INTERMEDIATE.

Fourth Year. Make a series of drawings from one plant form, showing the plant as a whole in different positions, and also separate views of the leaves, buds, flowers, stalks and joints. Arrange these elements to make a unit for design which shall be consistent with the growth of the plant and which shall be in harmony with the laws of rhythm and balance studied last month. Repeat this unit to form a surface pattern and finish in black, white and a middle tone of gray. Try several times, using different dispositions of the three neutral tones. Repeat the same process with a new plant form.

Fifth and Sixth Years. Continue the fourth year work in design. Endeavor to have the parts of the plant in good rhythmic scale relation (avoid long, thin stems, minute details, etc.) Finish in color schemes similar to those practiced in March.

#### GRAMMAR.

Seventh Year. Obtain a series of spots from the various parts of some plant. Arrange these spots in harmony with the growth of the plant and with the laws of balance and rhythm to produce a unit. Repeat this unit to form a surface pattern for printed muslin or cotton suitable for a sash curtain or apron, and finish in cotton schemes similar

to those suggested in the color outline. Try several times from one plant and then repeat the study with a new motif.

Eighth Year. Make careful drawings from leaf, bud and flower of some plant, and from these drawings obtain units for design as illustrated in the Note Book in *The Applied Arts Book* for April, 1902. Repeat to form a surface pattern for printed cloth such as would be appropriate for a folding screen or a portiere, and finish with a color scheme similar to that employed in March. Try several times.

Ninth year. Obtain a series of spots from various parts of a plant, the leaf, bud, flower, etc., in different positions, and use these as elements with which to clothe leading lines. Finish in color schemes similar to those employed in the March work. Try several times and again with new material throughout.



## THE CRAFTSMAN'S MEMORANDUM.



HEMIST to vamp old worlds with  
new,  
Coat sea and land with heavenlier  
blue,

\* \* \* \* \*  
Not less renew the heart and  
brain,

Scatter the sloth, wash out the stain,  
Make the aged eye sun-clear"

and the tired eyes of teachers sun-clear too, clear  
to perceive the pageant of the May that its beauty  
may refresh the spirit and be reflected in school  
work.



The May flowers bloom for us, for the insects,  
for fruit, for the preservation of the painted race of  
flowers, for the making of loam! for anything except  
for the sake of just blooming. "Art for art's sake?"  
There has never been any. There has been art for  
man's sake, and for the sake of a woman; art to  
please children and art to please God. Design for  
design's sake is another phantom, a phantom of the  
schools.



In every grade let the children have the pleasure of making their designs for some particular purpose. In the first grade it might be for the border of a handkerchief, in the second for the cover of a doll's bed, in the third for a toy screen. In the fourth grade that black, white and gray design may be for an envelope in which to keep the report card, or for a serviceable book cover of library manila. In every grade let the design be for some well-defined purpose within the realm of the pupils' interests.



The whole vexed problem of conventionalization folds up its ample tent like the Arab and silently steals away as soon as the designer considers the limitations of the medium in which his design is to be worked out for practical use. Is the design to be embroidered upon a towel? All the forms must be the multiples of a single straight stitch. Is the design to be stencilled upon rough burlap? Each element must be separated clearly from its neighbors that the stencil may be a serviceable stencil. Is the design to be printed? A multiplication of colors increases the cost of production. The fewer colors the better from the point of view of economy. Wrapped within every "idea" are the possibilities and the limitations of its embodiment in a sensuous form.







Second Prize, Teachers' Home Study Competition.

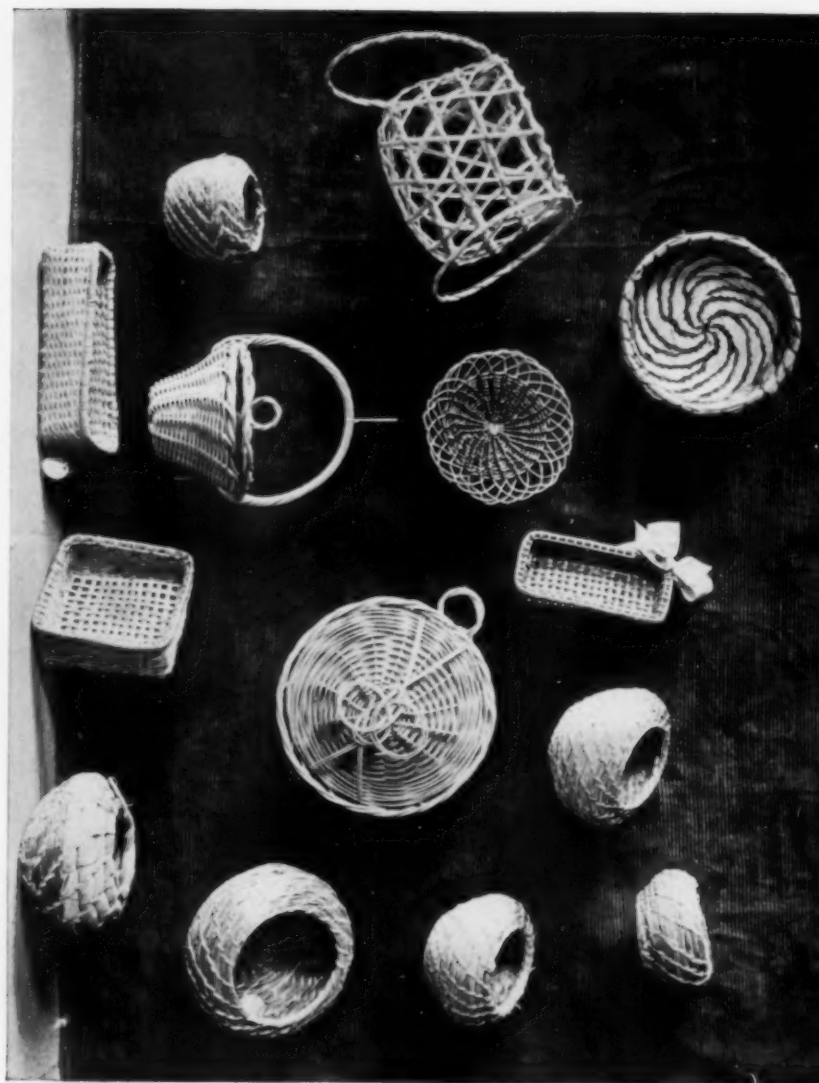


Third Prize, Teachers' Home Study Competition.

In answer to an inquiry regarding the drawings on page 240 Mr. Sargent writes: "No, the article was not intended to teach parallel perspective. That subject has long been utterly banished from Massachusetts schools. The figures were based on the crude drawings of children, and were used as a starting point to teach sequence of line as a first step rather than convergence."



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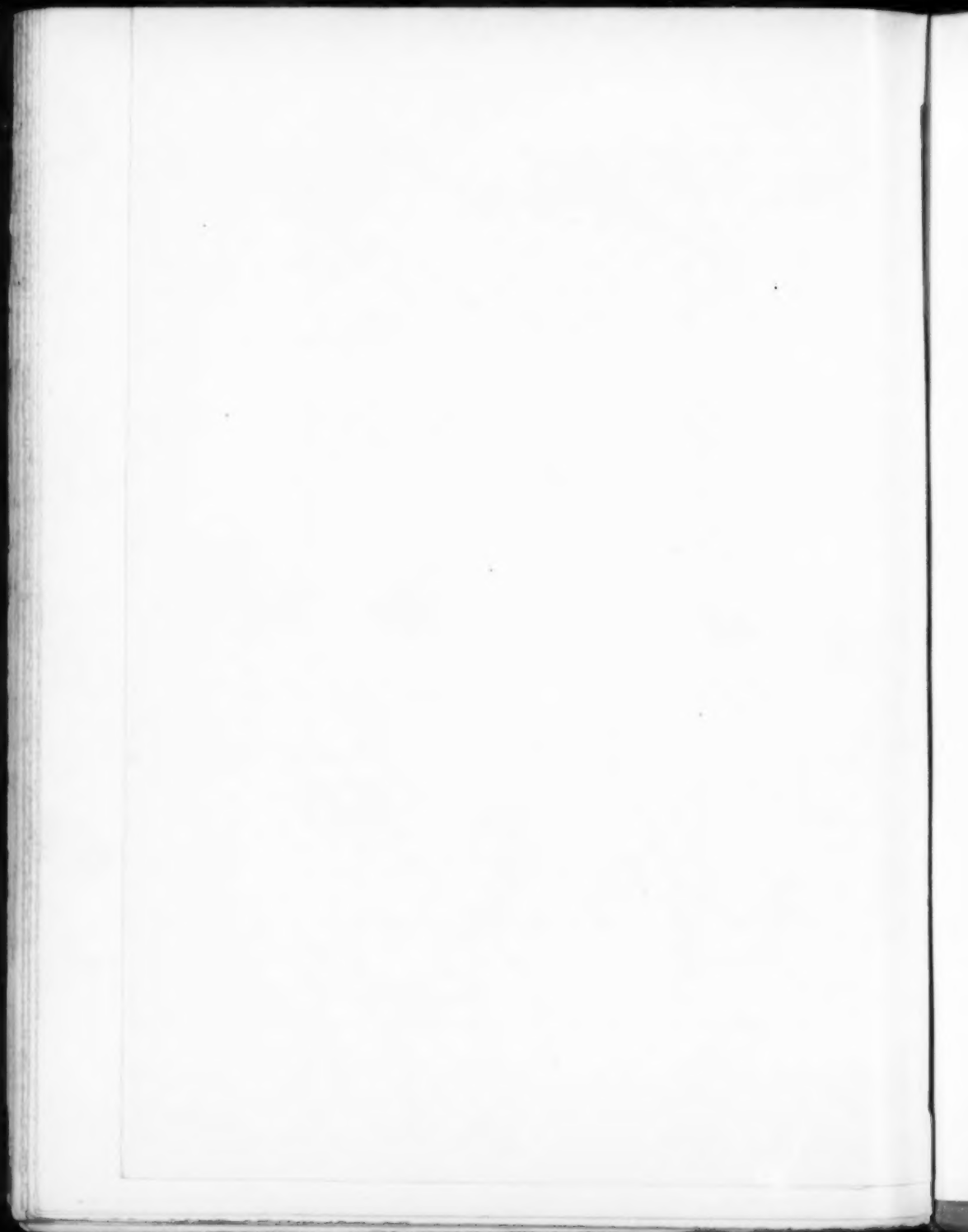


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Sewed and coiled basketry.







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WIELAND